The Shakespeare Newsletter

Vol. VII, No. 4 | *"Knowing I lov'd my books, he furnish'd me . . ."* | September, 1957

Lithgow Resigns From Antioch; Pres. Gould Says Festival Will Continue

Rumors heard at the Antioch Shakespeare Festival last year (Cf. Editorial, *SNL*, VI:4:28) have this year materialized with the resignation from the College and the Festival of Arthur Lithgow originator and managing director of the Shakespeare Festival since 1952.

Doubts about the continuation of the Festival were resolved this year by the addition of four music-dramas to the season's program of *Julius Caesar, A Midsummer Night's Dream, 12th Night,* and *Henry VIII.*

Total attendance was down 10,000 from last year's total of 34,998. Peak attendance was 37,659 in 1955. An excessively rainy season was blamed for last year's decline in attendance. The decline this year was due in part to the fact that the season was a week shorter (capacity for a week about 4,500) and the fact that the music-dramas, though well received, did not attract a mass audience. On a percentage basis, Shakespeare held his own for the 29 performances (71 in 1956). A total of 14,076 attended the Shakespearean plays, 10,012 the music-drama.

An audience poll this year again gave evidence of a strong desire for another Festival. Pres. Samuel B. Gould, President of Antioch College has promised an announcement of the plans in six or eight weeks.

Attendance figures for the Toledo branch of the Festival were not available at press time.

Oregon Festival Breaks Past Records

The Oregon Shakespeare Festival maintained its annual habit of breaking attendance records in 1957 with a spectator total for the 31 performances of 24,280, a 23.1 percent increase over 1956.

An added special this season, *Pericles*, drew large audiences to its two performances directed to capitalize on the melodramatic nature of the play. Robert Loper directed.

As You Like It, directed by Angus Bowmer, festival head, proved to be the favorite of the season. It was played with a "vigor and relish which were reflected in the audience's delight" according to reviewer Lenore Glenn Offord in the San Francisco *Chronicle.*

Director James Sandoe brought forth an unusual production of *Two Gentlemen* which was presented in Cavalier dress under full un-changing light with a dance as curtain-call.

Othello, directed by Sandoe, and *HVIII* by Loper, were also popular performances.

More Festive News Coming

Due to lack of space additional Festival news is being held until the November issue.

San Diego's Three Plays Draw Almost 14,000

A total of 13,995 persons attended the 8th annual Shakespeare Festival—now called the National Shakespeare Festival—at the "replica" of the Globe theatre in San Diego, Cal. *King Lear* drew 5692 for its sixteen performances, *The Tempest* 4766 for fifteen performances, and Beaumont's *Knight of the Burning Pestle* 3497 for thirteen performances. After a slow beginning attendance increased to sell-out houses during the last week of the Festival.

B. Iden Payne, of the University of Texas, director of the Stratford-upon-Avon Festival from 1935 to 1943, and of the San Diego Festival from 1949 to 1953, returned to present one of his favorite plays, *The Tempest.* Allen Fletcher who for some years directed at the Oregon Festival directed the production of *King Lear. The Knight of the Burning Pestle* was directed by resident director Craig Noel.

Two Elizabethan Concerts were presented by David McNair's Old Globe Consort. The music of Thomas Morley was heard on Aug. 11, and English and Italian Renaissance music on Aug. 25. Mr. McNair also directed the festivities and dances preceding each of the performances.

New Annual Festival At Phoenix, Arizona

A new annual Shakespeare Festival was inaugurated last April under the sponsorship of the Alfred Knight Shakespeare Section of the Phoenix Little Theatre at Phoenix, Arizona.

Macbeth (*directed* by Robt. G. Begam), *Much Ado* (Prof. Frank H. Byers, Dir. of Drama Workshop at Arizona State), and *Julius Caesar* (John W. Paul, Chmn. of Speech and Drama, Phoenix, Col.), were presented in a series of nine evenings from April 4 to 13. Little Theatre players were featured in *Macbeth.* The other casts consisted of university students. A special stage was constructed and elaborate costumes were used. Lectures were given by Shakespearean scholars in the Public Library Auditorium on the three nights preceding the opening of the plays. The lectures, plays, and Gambols-on-the-Green before show time were well attended.

Dr. Alfred Knight, long a Shakespeare devotee, has contributed more than a thousand volumes on the Bard to the Phoenix Public Library.

The thirty-five year old Phoenix Little Theatre claims to be the oldest theatre of its type in the country.

New York City Shakespeare Company To Continue Throughout Year

Managing Director of the New York Summer Shakespeare Festival, Joseph Papp, has announced this his troupe will follow its recent successful season in the Belvedere Tower area of Central Park with a new program at New York City's Heckscher Theatre on Fifth Avenue. The new season will begin in November with *Richard III*, staged by Stuart Vaughan. *A&C* and *As You Like It* are also scheduled. Each play will run for eight weeks.

Howard S. Cullman, honorary chairman of the Port of New York Authority and a well-known theatrical supporter, will head a committee working to raise funds, $130,000 annually, to support both the Festival's summer programs and its indoor season. There is no admission charge at any of the performances.

Over 150,000 attended the nine week summer season of the Festival and the critical reception was equally encouraging. Brooks Atkinson commended Stuart Vaughan's production of *Macbeth* which opened on Aug. 15. "Staged against a dour castle with rugged stairways and in a pool of spectral light, he [Vaughan] has put on a *Macbeth* calculated to shake the dandruff out of every groundling's hair."

With Papp as producer and Vaughan directing, the troupe also offered *Romeo and Juliet* (opened June 27) and *Two Gentlemen of Verona*, (July 22) the latter being done without an intermission. All plays were highly praised by N.Y. critics.

The group originally planned to tour each of the five boroughs with their productions, but this had to be abandoned when it was discovered during the tour of *R&J* that it took eighteen hours of labor to take down and set up the portable stage with the available labor and the stage itself began to show signs of wear.

The *New Yorker* magazine carried J. M. Flagler's interesting and informative feature article on Mr. Papp and a visit to *R&J* in the Aug. 31 issue, pp. 54 ff.

Evidence For Love's Labour's Won in University of Illinois Library

A recent accession to the University of Illinois Library has disclosed what may be further evidence for the existence of *Love's Labour's Won*, the play mentioned by Francis Meres in his *Palladis Tamia in* 1598.

The evidence was recently discovered by a London bookseller and purchased by Ernest Ingold, a class of 1909 graduate of the University of Illinois, who since 1950 has been giving his Alma Mater a remarkable collection of Shakespeareana.

The new evidence is in the form of two sheets of scrap paper covered with contemporary handwriting and used by a bookbinder early in the 17th-century for end-papers in binding a volume of sermons. A list of sixteen plays offered for sale includes two known Shakespearean works, *The Merchant of Venice* and *Love's Labour's Lost*, and a third, *Love's Labour's Won*, of which there is no recorded surviving copy. The only other reference to the play occurs in Meres. Scholars have attempted to identify the play as virtually every play in the canon. *All's Well That Ends Well* has been most frequently named.

Thomas W. Baldwin of the University of Illinois has prepared a fifty page book on the subject entitled *Shakspere's Love's Labor's Won: New evidence from the account books of an Elizabethan bookseller.* It promises "conclusive evidence of Shakespeare's authorship." Collotype reproductions and transcripts of the papers are presented. The book is to be published by Southern Illinois University Press in October.

London Old Vic Company Completing Five Year Plan

The fifth and final season of the *Folio Plan* opened at the Old Vic Theatre on Sept. 18 with Michael Benthall's production of *Hamlet* starring John Neville. The Five-Year Plan began in 1953 with the purpose of completing the 36 plays of Shakespeare in the allotted period. A late release announces the addition of *Pericles* to the series.

Also to be presented this season are *Measure for Measure, A Midsummer Night's Dream, King Lear, Henry VIII*, and the *Henry VI plays.* Parts I and II of the last named plays will be made into a single play opening on Oct. 16. Part III will be presented on Oct. 17.

After the 43rd Season closed on July 20 the Company was flown to Lebanon where *Antony and Cleopatra* and *The Merchant of Venice* were presented in the Temple of *Bacchus* as part of the *Baalbek Festival.*

ASTR To Meet November 30

The American Society for Theatre Research will meet in the N.Y. Public Library on Nov. 30. Write Paul Kozelka at Teachers College, Columbia University, N.Y. 27, for further details.

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"REST, PERTURBED SPIRIT"

For some years we have been jotting notes of the Shakespeare productions in which the success or failure depended to some extent on innovations which made and continue to make upholsterers of the upholders of Shakespeare.

It is difficult to find evidence for the assertion that Shakespeare has never been acted according to canonical editions of the plays, but of alterations, adaptations, clever devices (some of which have become conventional), and unusual spectacles both in scene and costume, evidence is legion.

Are these "clever" devices needed to resuscitate Shakespeare? Do producers feel that a new production must have an innovation in order to have an excuse for doing it? Does the innovation add to our appreciation of the play? Is it necessary to show that Shakespeare's universality fits his plays into any milieu? If it is true that Shakespeare depends on these for his existence, is not his reputation more precarious than we would like to think?

We may look back with astonishment at Charles Johnson's *Love in a Forest,* an adaptation of *As You Like It* performed in Jan. 1723, printed in the same year, and never revived. Though most of the play is Shakespeare's, it is Shakespeare with a difference. The Orlando-Wrestler match is fought with the more genteel rapier after a challenge borrowed from Norfolk and Bolingbroke's recriminations in *Richard II.* There are interpolations from *Much Ado,* and *LLL;* and when Orlando goes off to get old Adam, some citizens come in to do the "*Tedious brief scene of Young* Pyramus, *and his Love* Thisby." Jaques falls in love with Celia, etc., etc.

A hundred and seventy years later Augustin Daly was defended by critic William Winter (who probably prepared the stage version for him) when he introduced "Come unto these yellow sands" from *The Tempest* as a Prelude to his *12th Night,* and later in the play introduced "Who is Sylvia" from *TG of V,* with the name of course changed to Olivia.

From such productions and what Charles Knight has called the "felicitous contempt" and "Tateification" of Shakespeare we have been for the most part preserved. Such musicals as *The Boys from Syracuse* and *Kiss Me Kate* are not considered as Shakespearean plays.

Yet, while modern producers look with amused tolerance at Garrick's King Lear dressed in scarlet coat, ruffles, breeches, etc., they think nothing of dressing their own actors in western garb in Connecticut's *Much Ado* and Canada's *Shrew,* in space costume in a Yale *Tempest,* in Japanese Kabuki in San Diego's *Dream,* in surrealist style in Old Vic's *King Lear,* etc.

Shakespeareans don't much mind the antics of the "would-be-clever" school so long as the text is not violated. We shall continue to marvel at the ingenuity of Guthrie and wonder how long Ter-Arutunian's permutations of the venetian blinds can continue in Connecticut. But there are many of us who would like to tell the directors and designers that they are wrong if they think that it is is their ocular effects which are promoting the popularity of Shakespeare and rescuing him from Elizabethan oblivion.

Work in Progress at the FOLGER SHAKESPEARE LIBRARY

Shakespeare And The Comic

Professor Elkin C. Wilson of New York University is engaged upon a study of Shakespeare and the Comic that, after seeking anew definitions of the comic and its kin, will scrutinize the plays for strains of the comic as they are variously fused with romantic, tragic, and satiric ones. He is also preparing for the Institute of Elizabethan Studies an edition of I. O.'s *The Lamentation of Troy for the Death of Hector* (1594), a rare poem of particular interest to students of Shakespeare and Spenser. It is scheduled for publication next year.

Renaissance Influence on Shakespeare

Youngstown University's Gordon W. O'Brien is making a survey of some popular notions in Medieval and Renaissance literature about the mind-body problem and how they relate to the Renaissance problem of style, particularly in Shakespeare. In early theology and medicine the body is the form—the objective correlative—of the mind. The way in which the mind informs the body provides speculation that becomes useful for a study of Renaissance aesthetics. The problem, of course, antedates the Christian era and is in part defined in Plato and Aristotle, but commentaries on *Genesis* and on *I Corinthians*—and particularly on the resurrection of the body—provide a more intriguing frame of reference. Medicine, demonology and the mystical side of alchemy are relevant here, too. He hopes to show that such ideas are important influences in Shakespeare's imagery.

Davenant's Macbeth and a Shakespeare Manuscript

Christopher Spencer of Duke University is reworking his Ph.D. dissertation (Yale, 1955) on Davenant's adaptation of *Macbeth.* He is editing the Yale manuscript of the adaptation and studying its textual relation to the seven printed texts (1674-1710) as well as problems of date and authorship. The Yale manuscript is of special interest because it seems to be a fair copy made from Davenant's foul papers and used as the source of the prompt book. He has also found some new evidence that Davenant, in making his adaptation, used a pre-Restoration manuscript of Shakespeare's play.

The New Variorum Titus

Dr. Hereward T. Price is continuing his work on the New Variorum edition of the play. Fifty years ago, he says, "an editor would not have found it particularly laborious to compile a Variorum Edition of *Titus Andronicus.* Nobody was particularly interested in it; some scholars even dropped it from their edition of Shakespeare. But the discovery of the unique First Quarto in 1905—now in the Folger Shakespeare Library—has presented us with numerous problems. Furthermore, actors have also seen at last that *Titus* is a good stage-play and they perform it frequently. All this has produced a large crop of books and articles. The critics are seeing *Titus* in a new light. The most important job of a Variorum editor is to record fully and faithfully the controversies of recent years and to show how much has been done to advance the understanding of the play." He hopes to have his manuscript completed within a year.

Shakespeare's Reputation

A survey of Shakespeare's reputation from 1592 onward is being prepared by Louis Marder of Kent State University. He will consider the stage, editors, critics, scholars, schools, festivals, controversies, cinema, foreign influence, etc. as products of, and factors in, the continuing prestige of Shakespeare as a thinker, poet, dramatist, and popular author.

Current Bibliography

Arthur Wormhoudt, Hamlet's Mouse Trap, New York, Philosophical Library, 1956, pp. 221, $3.50.

Subtitled "A Psychoanalytical Study of the Drama," Mr. Wormhoudt's purpose is to study "the play against a background of ideas concerning the nature of language and some of the special characteristics with which artists endow it." He deals with "the auditory aspect of language," the peculiar character of the visual, and . . . olfactory images of language," the problem of linking together in words "the stream of sound and the free visual images," "the production of truth through the instrumentality of words," "the fact that words" and word-groups "represent abstractions," "the efficiency with which this linguistic ability functions, "and, finally, "Why do human beings engage in symbolic activity?"

Mr. Wormhoudt concludes that the action of *Hamlet* "lies in the five layer structure of sublimation" in which Hamlet destroys his "inner monsters," and "ends in the flames of love." The method of investigating the characters, who "do not represent real people but rather the projections and identifications and their interaction" in Shakespeare's mind, is explained in an Appendix.

E.M.W. Tillyard, Shakespeare's History Plays, London, Chatto & Windus, 1956, pp. viii-336, $3.75. (New York, Macmillan Co.)

Now reissued for the fourth time, Professor Tillyard's survey of the historical and literary background of the history plays and his appraisal of each play as a separate work of art will be a welcome addition to the Shakespearean's bookshelf. Links between the history plays and general Elizabethan beliefs concerning the constitution of the universe are established. Shakespeare shows, for example, a steady awareness of the underlying principle of order throughout the histories "with their constant pictures of disorder." Shakespeare's grasp of the philosophy of history current in his time makes him unique among writers of history plays.

Books of exceptional interest on Shakespeare

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Sir Walter's introduction gives concise historical publication, describes the copy that was photographed for this edition, and explains the symbols used in the margins as aids to the reader. Other available titles in the *Shakespeare Quarto Facsimile* series are: *The Merry Wives of Windsor, 1602; Pericles, 1609; Romeo and Juliet, 1599; Hamlet, 1603; Troilus and Cressida, 1609; The Merchant of Venice, 1600.* Many facsimiles. **$4.00**

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New Shakespeare Collection at Columbia

Henry W. Wells, Curator

The Brander Matthews Dramatic Museum, at Columbia University, is placing on public exhibition for the first time the newly acquired Shakespeare Collection of the late Roger Wheeler, of Newtonville, Massachusetts. This large body of material is exceptionally rich and no less unusually arranged for ready examination and effective display. The material will remain as a unit, open for consultation by any visitor to the Museum. The inaugural display extends from October, 1957, through January, 1958; appropriate meetings will be held interpreting the displays, with visiting scholars as speakers.

The Collection consists of many thousand pictures, programs, and souvenirs, together with equally numerous clippings of essays and reviews. All items are arranged by the plays and all the plays are included. Materials are uniformly mounted on folio-size papers. Certain plays are, of course, represented copiously, a few of the less important works, meagerly by comparison. In addition to the material on paper are hundreds of exceptionally well prepared slides covering not only the major items in the play-collection itself but drawn from a wide range of other sources. The color reproduction received special attention from Mr. Wheeler, who was an expert in this field of photography. Items relating to the dramatist's life and times contribute further to the general Elizabethan picture. In its vocal features the Collection proves equally distinguished, the large number of commercial recordings of Shakespeareana being augmented by privately made records and especially by tape recordings of notable productions. In addition to the recordings of complete plays are many interesting performances of the accompanying music. Films and radio performances based on the plays are represented as well as stage productions.

Celebrated Productions Featured

During the special exhibition, selections from the record collection will be played daily. Panels representing all the plays are arranged, with pictures and programs representing celebrated productions, wherever possible. The Collection includes some material from all the chief countries but is chiefly of English-speaking theatres and inclines rather toward the American than toward the British stage. If any further tendency toward a special focus is observable in such a catholic representation, it may be found in a generous display of the highly active Boston stage of the second half of the nineteenth century and the early years of the twentieth, a tendency natural when it is considered that the skilled hands assembling the treasure were native to that section of the country, the theatres within Boston or within its neighboring cities. A gratifying proportion of the chief actors is available. Prints and programs are almost without exception in excellent condition.

Although the first comprehensive display from the Wheeler Collection is that in the Dramatic Museum at Columbia, some items have already been publicly shown in the temporary quarters of the newly established Shakespeare Museum of the American Shakespeare Festival and Academy at Stratford, Connecticut. There special panels were arranged representing the three plays offered by the Festival in its season of 1957, namely, *Othello, The Merchant of Venice,* and *Much Ado About Nothing.* It is expected that parts of the Wheeler Collection will in the future be loaned to this Shakespeare Festival and to other cultural institutions which can make timely use of such items.

One of the speakers to be heard in the course of the display at Columbia is the chief director of Shakespeare plays as given in Yugoslavia, Dr. Marko Fotez, whose Shakespearean productions, especially *Hamlet,* and *A Midsummer Night's Dream,* in the annual summer festival at Dubrovnik, on the Adriatic, have attracted many tourists and much favorable criticism. Dr. Fotez's distinction as a director of *Hamlet* will lead to especially elaborate displays on that tragedy, as seen from the eighteenth to the twentieth century. Dr. Fotez brings with him a film documenting his own work and that of his associates. At Columbia will further be displayed a series of pictures illustrating these truly remarkable outdoor productions at Dubrovnik, to be incorporated along with the display of the Wheeler Collection.

Coming next Spring there will be an exhibit of considerable interest as regards Shakespearean production. It will be of theatre building and staging throughout the ages, primarily based on the unsurpassed architectural collections of Richard Southern, whose researches, centered in London, contributed to the design of the new and beautiful theatre of the Shakespeare Festival Company at Stratford, Ontario. This special exhibition, extremely pertinent for the Shakespearean scholar, will be shown in conjunction with the permanent architectural exhibit at the Museum, including carefully made scale models of British theatres of the fifteenth, sixteenth, seventeenth and eighteenth centuries. Part of the architectural exhibit will come from London, part will be on loan from the Canadian theatre and will be accompanied by pictures of the Canadian performances of the last and of recent seasons.

One of the 1100 prints and playbills on view at the current Columbia exhibition.

Even apart from the Wheeler Collection and the architectural models, the Museum is quite well equipped with Shakespeareana, especially in its slide collection built up through a period of years under the care of Dr. Kurt Pinthus.

The Museum's Exhibition Room is Room 412 Low Memorial Library, its Reading and Reference Room, 602 Philosophy Hall, both open to the public afternoons for five days a week throughout the regular University terms.

Shakespearean producers, Shakespearean directors prefer

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New Additions

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Edited by Andrew S. Cairncross

The original edition by H. G. Hart is re-edited to bring it in line with modern scholarship. On the basis of the generally accepted theory that THE CONTENTION is a repeat of the Folio text (abridged) an attempt is made to reconcile the two conflicting theories—revision and mutilation. This reconciliation permits a view of the Folio text as an integrated whole and the play becomes a more carefully planned and plotted work than has generally been realized. $3.85

KING HENRY VIII

Edited by R. A. Foakes

This edition presents the Henry VIII in relation to Shakespeare's last romances as a play akin to them in structure and feeling. The introduction includes a fresh critical appraisal. Text is based on the First Folio and the collation and commentary contain a mass of new material. The authorship question is not allowed to affect the critical discussion in this edition; but it is re-examined in the introduction and new arguments are brought forward to support the attribution to Shakespeare. $3.85

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CURRENT BIBLIOGRAPHY

Irving Ribner, The English History Play in the Age of Shakespeare, Princeton University Press, 1957, pp. xii-354, $5.00.

Professor Ribner defines history plays "as those which use . . . material drawn from national chronicles and assumed by the dramatist to be true, whether in the light of our modern knowledge they be true or not," for the purposes of glorifying England, analyzing contemporary affairs, guiding political behavior, documenting political theory, aiding Stoical fortitude, illustrating the providence of God, and showing a rational plan in human events affirming the wisdom and justice of God.

After a description of the various plays, and a demonstration of how each fits the definition, Professor Ribner points out that together they form a continuous dramatic tradition extending from the Middle Ages to the closing of the theatres. Despite their disputed authorship, the 3 parts of *Henry VI* are milestones in the development of the history play for in them England "brings evil upon herself . . . suffers degradation . . . loses her conquests . . . and is almost" destroyed under Richard III. But "God pities England," and allows her to attain new felicity in the reign of the Tudors.

In the second tetralogy the plays "comprise a consistent and meaningful unit, but this unity is that of historical purpose rather than of artistic form or dramatic technique." Dr. Ribner shows that in these last respects "the plays exhibit great diversity," but that they all fit the "greater scheme of the entire tetralogy: the tragedy of initial downfall, the education process, and then the victorious emergence of the ideal king." Never again was the English history play "to attain the excellence of these plays."

The four Appendices deal with Tudor political doctrine, supply a chronological list of plays, list the principal sources of the plays, and provide a select bibliography of secondary materials.

Hamilton Coleman, Shakespeare and the Bible, New York, Vantage Press, 1955, pp. viii-43, $2.00.

Mr. Coleman finds in Shakespeare's works "a philosophy drawn from Scripture," which concludes that "material existence is an illusion, that man in God's likeness must eternally remain so, and that the . . . Adam man, must be 'such stuff as dreams are made on.'" He illustrates his thesis with a number of quotations from the plays and from the Bible.

William E. Schutte, Joyce and Shakespeare A Study in the Meaning of Ulysses, New Haven, Yale University Press, 1957, pp. xiv-197, $4.00.

"The importance of the Shakespeare theme in *Ulysses*," says Professor Schutte, "is suggested by the first scene in the book, in which both setting and action recall the early scenes of *Hamlet*." Specifically, the scene on the tower in which Hamlet's communings with the Ghost are interrupted by Horatio and his companions. Echoes from *Hamlet* and other plays continually reappear, and Stephen Hero believes *Hamlet* to be a parable of Shakespeare's own situation at the time it was written: his wife unfaithful with his brother, his confidence as a lover gone, his happiness even in his final retirement to Stratford but limited. In developing his theory, Stephen uses "ninety direct quotations or adaptations of quotations from Shakespeare's work" and shows "a detailed knowledge of current Shakespeare studies," but despite his brilliance, his theory is, on Joyce's evidence, shallow.

Indeed, Professor Schutte, points out, "Stephen and Bloom together . . . make up a kind of Shakespeare, but it is a Shakespeare shorn of masculine vigor . . . in whose life the creative elements are paralyzed." To Joyce Shakespeare is the archetype of the creative spirit which is "inhibited by the fatal division of our world."

David Daiches, Literary Essays, New York, Philosophical Library, 1957, pp. vii-225, $4.75.

Professor Daiches' essay on "Guilt and Justice in Shakespeare" is a lucid reminder that "we should listen to what the plays say, as carefully and sensitively as we can, and rely on what we learn that way for our primary understanding of Shakespeare." His discussion is developed around the "tragic problem" of "the ambiguity of innocence." Innocence always "plays into the hands of evil; only the tarnished and sophisticated mind," like that of Mark Antony, can achieve approximate good. The innocent does not realize that he cannot undo the past, and so, like Hamlet, exhausts himself in fruitless moral outrage. Othello is wrought upon by Iago because "innocence *ought not* to prosper." Nor, as Hamlet and Othello discover, can punishment of evil be of much help. The problem comedies also explore the "ambiguity of innocence," but even "Prospero's Eden becomes uninhabitable in the end. Perhaps Shakespeare's last word, like Milton's, was that man cannot live in paradise." This is but one of several interesting essays in the volume.

Henri Fluchere, Shakespeare & The Elizabethans, New York, Hill and Wang, Inc., 1956, pp. 254, A Dramabook, $1.25.

T. S. Eliot commends M. Fluchere in his "Foreword" for "not only giving us a conspectus of Shakespeare's drama as a whole, but exhibiting that drama in its relation to the other masterpieces of the Elizabethan theatre, and taking account of recent studies by English critics." The book is divided into three parts: "The Spirit of the Age," "Technique," and "The Themes." Fluchere concludes Part One by pointing out that in 50 years "the stage had achieved a miracle: it had given living expression to a dynamic society." Part Two emphasizes differences and similarities among dramatic authors: "each author, and often for each play, had his own technique, answering to his temperament and his subject." Shakespeare's technique "surpassed all other dramatists. He breathed life into the convention and the image, vitalizing the rhythm's power of music and language's power of expression." Of Shakespeare's manifold themes, some of the more important are "the idea of order," the "principle of identity" in *Hamlet*, the "nocturne of despair" in *Macbeth*. M. Fluchere's insights are stimulating for the general reader as well as the scholar. The latter might lament occasionally that M. Fluchere knows so little about American Shakespeare criticism

Curt A. Zimansky, ed., The Critical Works of Thomas Rymer, New Haven, Yale University Press, 1956, pp. li-299, $6.00.

Professor Zimansky's edition of Rymer with introduction, notes, biography, and bibliography makes the body of his work available to the reader "for the first time since the 17th century." No longer may one condemn his obtuseness in calling *Othello* "a bloody farce, without salt or savour," without taking into account the other enormities for which he is responsible in the realm of Shakespearean criticism.

Rymer always amuses, even when he most distresses as in the moral of the "fable" of Othello:

> "a caution to all Maidens of Quality how, without their Parents consent, they run away with Blackmoors.
> Secondly . . . a warning to all good Wives, that they look well to their Linnen.
> Thirdly . . . a lesson to Husbands, that before their Jealousie be Tragical, the proof may be Mathematical.

Of Brutus and Caesar, Rymer says that Shakespeare "put them in Fools Coats . . ." Indeed he has only contempt for all of Shakespeare's creations including Portia and Desdemona. To Shakespeare, he concludes, "a merry Tragedy was no Monster, no absurdity . . . all colours are the same to a Blind man."

MUSIC FOR SHAKESPEARE

John P. Cutts, Iowa State University

It is an inescapable fact that whilst producers of Shakespeare are concerned to see that their actors are dressed in Elizabethan costume, speak Elizabethan English, and follow the conventions of the Elizabethan Stage as far as is possible, they are, unfortunately, too often content to use music that is not in period.

Some producers of late years have awakened to this fact and have resorted to genuine Elizabethan music edited from printed books of music of Shakespeare's day. The effect of listening to poetry and music correct in period and of seeing the whole blend in with period costume is to make one feel that at last one is beginning to see and hear an Elizabethan play. But this is not enough. Elizabethan Song Books (madrigals and lute-songs) are overwhelmingly taken up with songs that have no specific connection with drama. To use these settings and adopt them skillfully to Shakespeare's words is to give us Elizabethan music but not Elizabethan dramatic music—the music which was actually sung and played in the theatre and woven into the very texture of the play's presentation, for playwrights soon realized that music was not simply to be drawn upon as extraneous "interlude" entertainment but was much more importantly a wonderful source of exploration and exploitation in clarifying and emphasizing their dramatic themes.

Ms Research Necessary

What happened to all the original dramatic music? Dare we hope to recover any of it at so late a date when centuries of scholars also keenly alive to the need for genuine Elizabethan dramatic music have searched in vain?

If we lose heart in the research then we must resort to the present-day much more popular approach of talking and writing about Shakespeare's music as if it were entirely divorced from practical *sound*. Much of interest and value has resulted from investigations into Shakespeare's knowledge and use of music, but until we know what that music actually sounded like we shall be scholars continually at one remove.

Fortunately, research has yielded good results already and I have little doubt that it will continue to do so. I have been gradually assembling a collection of micro-films of most widely scattered music MSS. of the period and from these MSS. several genuine settings of Shakespeare's songs and some incidental music have come to light, though it is only fair to state that the greater part of the dramatic music recovered belongs to plays by other King's Men dramatists.

One general conclusion seems inescapable. When the Chamberlain's Company of Players was taken under the patronage of James I at his accession, and, as the King's Men, wore his livery, the Company was brought into very close working companionship with Royal Musicians, King's and Prince's, and it is practically certain that from then on the musical necessities of the King's Men were attended to mainly by Royal Musicians, a liaison which prospered well until it was broken by the upheavel of the Civil Wars.

[*Prof Cutts' forthcoming book,* MUSIC FOR SHAKESPEARE'S COMPANY, THE KING'S MEN, *is being published by the Centre National des Recherches Scientifiques (Paris). It attempts to bring together for the first time the original music for the plays the greater part of which hitherto has been either unknown or unedited.*]

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"HOW TO USE SHAKESPEARE"

Adapted with permission from a survey made by Henry Hewes, Drama Critic of Saturday Review, July 13, 1957, pp. 10-13.

We have frequently heard comments that "Shakespeare Spells Ruin" and noted in *SNL* the financial losses borne by Shakespeare companies on the Broadway stage. Nevertheless, Henry Hewes notes that "today we have entered the greatest renaissance of Shakespeare-performing that the world has even known." Mr. Hewes therefore ponders the value of the "Shakespeare scholarship and all the related philosophical studied what other actors did in the past. Lithgow finds that "Frankly, it has become excessively boring to read about Shakespeare; it is so constantly fresh and invigorating and ever new simply to read Shakespeare."

speculation that has made its way into print." In the past, says Mr. Hewes, most people had to depend on the editor and critic who interpreted Shakespeare and stimulated "thousands into reading and thinking about the plays and clarifying discouraging obscurities." Today however, Shakespearean playgoers are able to see a great many of the plays "and much dry scholarship and wet nonsense on library shelves is challenged daily by life-filled productions. With this shift in emphasis from literary to theatrical experience, the director becomes the middleman between the scholar and a mass audience. But the maze of books and edited texts is so vast that no one man has read or evaluated all of them."

The table presented by Mr. Hewes, in addition to surveying the director's use of, and attitude toward, text and criticism, also notes memorable productions, stage preferences, and comments on paraphrasing by actors. Twenty-five directors were polled of whom twenty-one appear in the July 13th issue; the comments by G. Wilson Knight, Neville Coghill, and Stuart Vaughan, were supplied by Mr. Hewes.

No reply was received from Jack Landau, currently directing with John Houseman in Connecticut, but see his column in *SNL*, III: 3:19.

The seven questions and summaries of the answers follow:

1) What editions of the play do you consult before producing?

The New Cambridge, New Arden, New Temple, Variorum, Oxford, Yale, Folio, and Quartos were most listed. The New Cambridge and facsimiles were cited for their "dramatic" punctuation; to Tyrone Guthrie "the old spelling suggests new ideas." John Houseman reads the whole text daily, usually in diffeernt eds. Hugh Hunt thought notes "liable to lead to stultification of a scholar's imagination"; Dennis Carey thought Variorum "dangerous to spend too long with it"; John Harrison used editions in which "the absence of interpretive notes is a blessing"; John Littlewood cut obscurities "if they cannot be clarified by production"; and Arthur Lithgow usually marked "the hell out of [the Modern Library text] on my own inspiration." Vaughan likes to study the sources finding in the additions and deletions Shakespeare made "a lot about the values he [Shakespeare] wanted to bring out."

2) What books and articles have you found most stimulating in the formation of your approach to Shakespeare in general?

Although Peter Brook answered "None," and would stick to the play only, Hugh Hunt thought all books should be forgotten "before the director starts work"; and Sir Barry Jackson thought that the "great scholars do not have the practical approach that the man of the theatre has." Sir Barry did consider it wise to submit "cuts" to scholars for approval. Among the individual works named were Granville-Barker's *Prefaces*, Wilson's *What Happens in Hamlet*, Chambers' *Elizabethan Stage*, Bradley's *Shakespearean Tragedy*, Watkins' *On Producing Shakespeare*, Cecile de Banke's *Shakespearean Stage Production*, Knight's *Shakespearean Production*, J. C. Adams' *The Globe Theatre*, Hotson's *First Night of Twelfth Night*. G. Wilson Knight and Neville Coghill preferred their own interpretations rather than to read and follow those made by their fellow essayists. Coghill was adamant against the application of Stanislavski. Stuart Vaughan found Poel and Stanislavski stimulating.

3) [Books] For Particular Plays.

Many of the books in 2 were repeated here. Some went back to Plutarch and history; others read reviews and studied pictures; still others

4) Which of your productions was best realized?

For the personal opinions we refer the reader to Mr. Hawes' charts. Six *Hamlets* were listed. Tyrone Guthrie's answer may indicate the feelings of others: "Don't know. I've enjoyed the successes but feel some of my best work has been in the failures.

5) Which production of others have you admired most?

Various productions of Sir Beerbohm Tree, William Poel, Theodore Komisarjevsky, Glen Byam Shaw, Sir John Gielgud, Tyrone Guthrie, Michael Benthal, and Peter Brook were most mentioned.

6) What type of stage do you prefer for Shakespearean productions?

Sir Barry Jackson's comment almost summarizes the answers: "Any kind provided the play can be seen and heard from it." Hunt thought anything "from a barn to a baroque opera house." Brook objected to the arena stage "because there is a continual loss of communication and only a theoretical gain." Brook also thought that the ideal theatre should "have an angle of vision of only twenty degrees so that the actor knew that everybody simultaneously saw exactly the same view." Bare boards, thought some, and George Divine thought that plays sounded best in the open air. Elizabethan style but not archaic in construction seemed the consensus. Intimacy and flexibility were essential. Vaughan and others desired a stage similar to Shakespeare's.

7) Do you feel that the actor if asked should be able to paraphrase Shakespeare's lines?

B. Iden Payne found "the process invaluable." Brook thought that every actor should know what he says "in the deepest and widest sense," but agrees that some can only show it by acting. "God preserve us from university-trained performers!" he concludes. Michael Langham thought it of great aid in the phrasing of lines. George Shaefer was strong in his insistence saying, "Sense before music." Sir Barry thought actors should not be treated like school children. He knew an actress who "hadn't the slightest idea what she was talking about. She freely admitted it." But she delivered her lines well. Directors seemed to think that it was insulting to ask the actor to paraphrase. John Houseman answer is brief and telling: "Understand—Yes; Paraphrase—No." But as Glen Byam Shaw says: "not while rehearsing the play."

Much Ado About Noting

The headline is not one of *SNL's* disconcerting typographical errors.

So much of the play *Much Ado About Nothing* depends on "noting" what goes on that it is possible that the title is a play on words—*noting* being a pronunciation of *nothing*.

At this point the editor urges you to make much ado about NOTING the date that appears next to your name on the mailing label. If there is none, please send a clue so we can check. If you are in *arrears* or your date is *close* to expiration, it would be *extremely* helpful if you would extend the date of expiration by sending cash or check for *at least* two years. Metal addressograph plates have been promised. Some have already been done. There will be much ado if your noting the date comes too late.

SUSANNAH CIBBER

Philip Highfill, Jr., Geo. Washington Univ.

Mrs. Theophilus Cibber was born Susannah Maria Arne, daughter of a Covent Garden tradesman who was the original for the *Tatler's* political upholsterer. The sister of Dr. Thomas Augustine Arne the composer, she early exploited a voice of bewitching sweetness, earning a triumphant appearance at the Haymarket in 1732 in Lampe's opera *Amelia*. In 1734 she married an ugly little widower, Theophilus Cibber, son of the irrepressible Colley. The old laureate undertook to coach her in the sing-song acting style of his own hey-day, and she never completely shook off the effects. Her life was marred by the connection with the dissolute Theophilus, a brilliant actor in a restricted line, who was for long known to London simply as "Pistol."

In 1738 he brought an action against one John Sloper, alleging criminal conversation with Mrs. Cibber and asking 5,000 pounds damages. Sensational testimony ensued, establishing that Sloper had lured his wife into an intimacy from which he had hoped to gain. This was reported in luridly specific detail in pamphlets, and Cibber was for awhile driven from the stage. He recovered ten pounds in damages.

Drury Lane's Musical Melpomene

When Garrick entered on the London scene in 1737 Mrs. Cibber became his most successful collaborator. The "female Garrick" not only rivalled Roscius in "becoming" the character represented; their facial conformities and expressions were so similar that people declared they might have been brother and sister. But when Garrick married Eva Maria Violetti in 1749 Susannah Maria departed Drury Lane in a huff. The great *R&J* war of 1749-50 followed, she playing with Barry at Covent Garden, and Garrick and George Anne Bellamy matching them night for night at Drury Lane. She rejoined Garrick's company permanently in 1753.

Her career, handicapped by association with the flamboyant Cibbers—the old fop Colley, pitiful "Pistol," and his fantastic sister, the transvestite conjuror, puppeteer and tavern keeper Charlotte Clarke—was nevertheless a valuable contribution to the Shakespeare "revival." Her celebrity in Shakespeare dates from her first appearance as Desdemona to Quin's *Othello* in 1736. She played the part spectacularly well also opposite Garrick, Barry, and Thomas Sheridan. The greatest of Ophelias for the Hamlet of Garrick, she went distressfully mad also opposite Holland, Mossop, Fleetwood. She was a fine Isabella, a very competent Lady Macbeth, and a movingly pathetic Constance in Garrick's bold revival of *King John*. But she was probably most justly celebrated for her Juliet, in Garrick's restoration of the original in 1748 and after. Tate Wilkinson, the manager, thought her far the best Ophelia of the many he saw.

Aaron Hill proposed one of his odd theories to account for her special impact: "What is the reason that nobody ever play'd Juliet so well as Mrs. Cibber, but that Mrs. Cibber has a heart better form'd for tenderness than any other woman who ever attempted it; and perhaps, in real life, more deserves the name of a lover than any body of her sex ever did? . . . in all that tenderness Shakespear has put into the mouth of this favourite character, this actress is, as she delivers it, glorying in the opportunity of expressing her own sentiments . . . ." She affected all men thus strangely, the liquid voice casting a spell inescapable. She was Handel's special favorite, the first Galatea of his *Acis and Galatea;* Henry Jones the dramatist, confronted with her talent, felt "all description fail;" and Swift's friend the Rev. Dr. Delany exclaimed, on hearing her sing in Dublin: "Woman, be all thy sins forgiven!" Mrs. Cibber died Jan. 30, 1766 at her house in Scotland Yard. Said Garrick, "Tragedy is dead on one side." She was buried with simple ceremony in the cloisters of Westminster Abbey.

COMPLETED DISSERTATIONS

Edited by
Jack R. Brown, Marshall College

The Dramatic Function of the Songs in Shakespeare's Plays: A Variorum Edition, Peter J. Seng, Harvard University, 1955, 2 Vols. 696 pp.

The general purpose of this dissertation has been to collect and edit all the songs from Shakespeare's plays in the form of a variorum edition, and to investigate the dramatic functions of those songs in their respective plays. The songs are treated separately according to their order in each of the plays, and the plays are considered according to the chronology established by Sir E. K. Chambers. The order of the variorum is as follows: first is given the text of the song exactly as it occurs in its own earliest authoritative edition, and this is followed by a list of textual notes from earlier non-authoritative and later editions; then, as commentary, various notes from modern editions of the plays or from related critical studies which explain the text, illustrate the history of its critical treatment, or comment on the function of the song in the play; next, a note or discussion about musical settings, including a facsimile of near-contemporary settings where these are extant; and finally, as appendixes, texts of sources and analogues of the songs, relevant biographical materials about composers, and a general discussion of the dramatic function of the song within the play.

The term "song" is defined in this dissertation as including only such lyrical passages in the Shakespeare canon as were intended to be sung on the stage, such intention being manifested either by an explicit stage direction or by other clear textual evidence. Excluded, therefore, are songs merely alluded to, or mentioned by title, as well as those outside the generally accepted Shakespeare canon, and songs within it that were meant to be recited or spoken by the actor.

All the songs included have been collated with all the extant sixteenth and seventeenth-century editions of the plays, and also with the texts given in nineteen important modern editions of the plays, from Rowe (1709) to W. A. Neilson (1942). In addition to textual collations, the variorum includes, as commentary, quotations or summaries of all important critical or explanatory notes by the nineteen modern editors, as well as commentary by ten other modern editors whose texts have not been included in the collations.

Of seventy-two songs or song-fragments included in the variorum, what appears to be the original music survives for eighteen—one-quarter of the songs that occur in Shakespeare's plays. There are more songs in the later plays than the earlier ones, probably a result of the influence of the Jacobean masque on the popular theater; and songs in the later plays, according to the dissertation, tend to be more closely and organically related to the texts in which they occur than do the incidental songs of the earlier plays.

The Letter as a Dramatic Device in Shakespeare's Plays, Katharine Elizabeth Moroney, University of Oklahoma, 1956, pp. 155.

This dissertation is a detailed analysis of the use of letters in Shakespeare's plays. More than 180 references to letters are found; 140 letters are used in the plays; 92 are "certainly seen" on the stage; 42 are read or paraphrased. Dr. Monroney links Shakespeare's extensive use of letters to the general rise of interest in letter-writing as an art in the 16th century. She concludes that Shakespeare found the letter a dramatically effective device: "on the stage the letter is as vital as a character, since it has voice and movement." Letters proved valuable, not only for topical interest, but for expressing a wide range of emotions and for helping to create tone and atmosphere.

Shakespeare in Hungary: A History of the Translations, Presentations, and Reception of Shakespeare's Dramas in Hungary, 1785-1878, Thomas Raymond Marks, Columbia University, 1955, pp. 354.

The first Hungarian translation of a complete Shakespeare play was Francis Kazinczy's *Hamlet* in 1790. Dr. Mark's dissertation surveys Shakespeare in Hungary from this pioneer work to the first complete edition of the plays in 1878. Early translators drew heavily on German prose translations, and the texts of the plays were further corrupted by adapters and actors. In 1837 the establishment of the National Theater at Pest did much to stimulate the study of Shakespeare, and editions—and performances—began to appear based directly on English originals. A "concern for Hungarian culture" brought an emphasis on the educational values of Shakespeare in the 1840's, but the Revolution of 1848 proved a temporary counter-influence. Ten years later a subsidy was offered for a complete Hungarian edition, and the work was finally brought to a conclusion in 1878.

DISSERTATIONS IN PROGRESS

Pastoral Drama in England to the Restoration. Joseph H. Summerell, Columbia University (adviser: Professor Samuel F. Johnson). Expect to complete: January 1958.

The dissertation surveys the classical origins of the pastoral ideal and its evolution in the pastoral drama. Medieval genres, such as the pastourelle, which contributed to the pastoral drama are also examined. English pastoral plays are considered both in relation to the background developed and for their philosophic content. As wit and woe are the staples of comedy and tragedy, "wisdom"—mainly derived from Neostoicism—is the theme of pastoral. Finally, Shakespeare's employment of pastoral is discussed and his attitude toward the pastoral ideal defined.

Dr. Frederick Samuel Boas—1862-1957

Shakespearean editor and scholar Dr. Frederick S. Boas died at his home in London on Sept. 1, at the age of 95.

Dr. Boas was educated at Baliol College, Oxford, was professor of English History and Literature at Queen's College, Belfast, and an Inspector in the Education Dept. from 1905 to 1927.

At the age of 20 he published in Germany a work on the symbolism in *The Tempest* and *The Winter's Tale*. Later he edited the Works of Shakespeare from 1893 to 1898, produced several separate editions, published *Shakespeare and his Predecessors* in 1896, *Shakespeare and the Universities* in 1923, *An Introduction to the Reading of Shakespeare* in 1927. From 1922 onward he was one of the co-editors of *The Year's Work in English Studies*.

Dr. Boas received several honorary degrees; the Order of the British Empire was presented in 1953. He was visiting Professor of English Literature at Columbia University in 1934-35.

Additions To SNL Staff

Gordon Worth O'Brien a Folger Fellow, 1957, is an Associate Professor at Youngstown University. His *Renaissance Poetics and the Problem of Power* was reviewed in the May *SNL*.

Peter J. Seng, Folger Fellow, 1957, is an Asst. Professor at Northwestern University. His two volume dissertation prepared under Hyder E. Rollins at Harvard is abstracted on this page.

Joseph H. Summerell formerly of Syracuse and Wayne State Universities is spending the current year completing his Columbia University dissertation abstracted on this page.

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★ THE ITINERANT SCHOLAR ★

At the Modern Language Assn., Madison, Wisconsin, Sept. 10, 1957:

'It appears so by the story': Notes on Narrative-Thematic Emphasis in Shakespeare

Clifford P. Lyons, University of North Carolina

Despite the illuminating scholarship and criticism of our time there is a surprising lack of agreement about essentials of Shakespeare's art, about the ruling emphasis of the plays. It should be a primary concern of criticism to describe accurately the stories Shakespeare tells, for they are basic in the structure of the plays. "Story," more inclusive than "plot," is an ordered narrative of inner experience as well as outer event. If we think of "theme" as controlling the design then we must seek it, implicitly as well as explicitly, embodied in story and in Shakespeare's modes of stressing what is essential.

Among the varied modes of emphasis is one centrally important sort—repetitive, cumulative effects in the narrative structure, which show what care Shakespeare takes to be strikingly dramatic and clear about essential aspects of his stories. These require for their proper understanding no subtle elaborations of the stories beyond textual limitations, no magnification of details, no ingenious rearrangement of subordinate particulars into new patterns—all of which may, and in much criticism do, neglect or distort Shakespeare's "built-in" emphases. Shakespeare's abundant, almost excessive cumulative techniques are in this paper illustrated from *Hamlet, Richard II, Coriolanus, King Lear, Julius Caesar, Othello,* and *Antony and Cleopatra.*

The Damnation of Othello: Some Limitations on the Christian View of the Play

Edward Hubler, Princeton University

A character in a work of fiction has only those attributes his creator endows him with. Unless it is indicated where he goes when he goes off stage, he doesn't go anywhere at all. We are not required to believe with S. L. Bethell ("The Diabolic Images of Othello", *Shakespeare Survey* 5) that Othello goes to hell and Desdemona to heaven, or with Paul S. Siegel ("The Damnation of Othello," *PMLA*, December 1953) that Roderigo also goes to hell and Emilia to heaven. The critical question at stake is the relation of image and symbol to action, but with Siegel the symbol is permitted to dominate and distort the action, and tragedy is reduced to the dispensation of justice. There is little awareness of the play as an action taking place in time, or of the play as experience. To say with Bethell that Othello *is* a devil is to make him a villain and negate the tragedy. Both writers appeal to history, but they present the Elizabethans as they were taught to be, not as they were. The attempt to escape the vagaries of the individual judgment by an appeal to history remains only an attempt when the reconstruction of the past rests on a highly selective documentation.

A World's Record?

Miss N. Agnes Marshall of Stratford-upon-Avon writes us that from 1922 until 1956 she has seen 911 performances of Shakespeare at the Shakespeare Memorial Theatre. As of her letter on Aug. 13, she had already seen 25 performances of four plays this year. Although the methodical Miss Marshall, a 74 year old retired schoolteacher, has been to other theatres has seen all the works of Shakespeare, she hopes to hit the thousand mark at Stratford alone. She has seen *Othello* and *The Merchant* 54 times each, *Measure for Measure* 51 times, and so on through the canon. She was at the theatre when the Prince of Wales opened it in 1932; she saw *Henry VIII* with George VI and his Queen in the audience; and was at the *As You Like It* on June 14 when Elizabeth II and Prince Philip were in attendance. She has lived in Stratford since 1948.

At the Speech Club of Teachers College, Columbia University, June, 1957.

Shakespeare for the People

Stuart Vaughan, Director
New York Shakespeare Festival

The New York Summer Shakespeare Festival has played to well over 100,000 people in its nine playing weeks of *Romeo and Juliet, Two Gentlemen of Verona,* and *Macbeth.* Our audiences resemble Shakespeare's auditors: many members are seeing live theatre for the first time; others are well-versed in playgoing. In our efforts to reach all these people we have been guided by certain concepts. Our approach is a blend of inner analysis (Stanislavski's method) with clear American speech and the best aspects of "classic" form. Our stage, adapted from features of Elizabethan and medieval stages, allows swift transitions from scene to scene, but also permits some change of locale. We chose plays which we felt would hold such an audience. *Romeo and Juliet* is a love story with universal appeal; *Macbeth* is a fast-moving tale of murder and passion; and *The Two Gentlemen of Verona* is a much more amusing lark than its detractors have taken time to realize. Happily our efforts have been well received. The fruit of our labors has been the very material reward of an excellent city-owned indoor theatre, where we can continue to present Shakespeare's plays, free of charge, all winter. In both classes and productions, clarity and vividness will remain our watchwords.

At Pacific Northwest Renaissance Conference in Seattle, Washington, April 27, 1957.

The "Good Duke" and the Usurper—Conflict as Treated In History Plays of Shakespeare's Early and Middle Periods

Morton Y. Jacobs, University of Washington

Since usurpers most often arise where kings are weak, in both *2 Henry VI* and *Richard II* it is not the king, but his uncle, and surrogate, who provides most of the moral and physical resistance the usurper must overcome. The Dukes of Gloucester (2 HVI) and York (RII) share a position distinguishable from that of the king's party proper, in that they warmly support the legitimate claims of Plantagenet or Bolingbroke, seeking in either case to restore to the hero a dukedom unlawfully withheld by the king. Their eventual opposition to the usurpers has nothing to do with personal interest, but much to do with this same legitimism.

Plantagenet tells us plainly that Gloucester is his principal obstacle; in the later, less explicit play, the thematic use which Shakespeare makes of the opposition is revealed in the change in York from the chroniclers' description of him. A gentle unworldliness has given way before a grim patriotism, and he emerges a statesman very like Gloucester; he has been groomed, in other words, to be a more proper foil to Bolingbroke. Toward the close of the play, in his choric role of directing sympathy to the fallen Richard, York largely avoids comparing him with Bolingbroke; for despite his "unnatural" usurpation, Bolingbroke is so natural a ruler that Richard cannot profit by such a comparison. Unlike Gloucester in *2 HVI*, York may submit honorably to the hero and survive. His plea before Bolingbroke that Aumerle die for his treason powerfully recalls the entire series of unequal conflicts he has waged throughout out of loyalty.

In contrast to *R II*, the disunity of *2 HVI* is often remarked, as if the falls of Gloucester, *et al.*, were but distantly related to the rise of York. The link between the play's two parts is clear enough logically, but the episodic nature of *2 HVI* obscures this fact as drama, and by its close both Gloucester, and the core conflict centered about him, have been forgotten.

At the Central Renaissance Conference, Kansas State College, Manhattan, Kansas, March 29-30, 1957.

Shakespeare's Birds

Thomas P. Harrison, University of Texas

Though Shakespeare was well acquainted with the art of hunting, fowling, bird-catching, and falconry, the plays do not evidence a wide knowledge of birds and their ways. The universal opinion that he was a great naturalist and acute observer cannot be supported by a comprehensive survey of allusions to birds. Shakespeare invariably expresses a sensitive sympathy for all living things and a deep pleasure in their lives, but such awareness is not synonymous with knowledge gained through observation. He was directly acquainted with a handful of common birds—nightingale, lark, cuckoo, kite, house-martin, and mute swan—, for allusions to these reflect observation of eye and ear. The others—some two score species—are usually ridiculous, contemptible, ominous, foolish, voracious, or garrulous. In his habitual reliance upon folklore and the emblematic tradition of the encyclopedias Shakespeare was true to his age as well as mindful of his audience. Occasionally Shakespeare's allusions to birds prove him "an exact surveyor of the inanimate world" (Johnson), always they illustrate his marvelous power of embellishing his thought with pictures from the natural world.

Review of Periodicals:

SPELLING AS STAGE DIRECTION

As part of his curse against Prospero and Miranda, Caliban says (I, 2, 320-321):

A Southwest blow on yee,
And blister you all ore.

Why does Caliban say "yee" at the end of the line instead of "you" as elsewhere? It is possible, says Francis Berry, that the spelling, as well as the comma which follows, is a directive to the actor to stress the word. ["Shakespeare's Directive to the Player of Caliban," *Notes and Queries* (New Series) IV:I (January 1957) 28.]

The Sibelius-Shakespeare Tempest

Correspondent William Green of the English Department of Queens College in N.Y.C. points out that we erred in following the University report that the Wayne State University production of Shakespeare's *Tempest* with the Sibelius score was the second in the U.S. (*SNL*, VII: 2:10) There had been a second production at the Ellenville (N.Y.) Music Festival in 1955 with the Basil Langdon production and Leopold Stowkowski as director. The Shakespeare production took precedence, the music not being visible.

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Shackford, Martha Hale, Emeritus Professor of English Literature, Wellesley College, Shakespeare, Sophocles: Dramatic Modes, Natick, Mass., The Suburban Press, 1957, pp. 37, $1.00.

This booklet contains three essays.

"Sources of Irony in Hamlet"

Not only traces Shakespeare's inheritance of the device (if not directly from Sophocles and Homer, at least influenced by their tradition through dramatists who studied Greek) but also his development of it both in comedy and in tragedy. From "the bewilderment that ends in laughter," the peculiar product of comic irony, Shakespeare turned to the moral bewilderment that ends in "cumulative suffering" and is the peculiar product of tragic irony. In *Hamlet* the use of disguise, introduced to Shakespeare in Italian and Lyly's comedy, became "irony based upon disguise of identity through dissimulation." Shakespeare's tragic use of disguise, especially Hamlet's pretended madness, demonstrated its "dynamic force in the structure of the plot, bringing to pass disasters that link themselves together as causes operative for Hamlet's death"—ironically. [pp. 5-15. This essay formerly appeared in *The Sewanee Review.*]

"Stichomythia, Chorus, Soliloquy, as Dramatic Forces"

Explores "certain contrasts in the means by which dramatic effects are created" in Greek tragedy, exemplified by *Antigone,* and in Romantic tragedy, exemplified by Shakespeare in *Julius Caesar, Hamlet,* and *Macbeth.* The essentially Greek devices of stichomythia and chorus were known to and slightly used by Shakespeare, who developed the additional device of soliloquy, especially in *Hamlet,* not only to further characterization and plot but also to promote dramatic suspense. Differences in the employment of these Greek and Romantic dramatic devices were determined by the different demands made of tragedy by dramatists and audiences of the different periods to which these tragedies belong. Thus the Greek Chorus served the "nothing too much" philosophy of Greek tragedy by supplying intervals of rest and the perspective desired by the Greek audience during "the excitement and tension of struggle between adversaries." Soliloquy as a device of Romantic tragedy "perhaps gave the death blow to stock characters . . .; its advance is coincidental with the progress of individualism during the epoch of the Renaissance." [pp. 16-28.]

"Discovery, Recognition, Reversal in King Oedipus and Othello"

Compares and contrasts the uses of these devices by two dramatic masters two thousand years apart.

The plot of *King Oedipus* is analyzed to show Sophocles' "management of reversal from ignorance to knowledge . . . where the tragic issues increase steadily as discovery and recognition work in unison."

Miss Shackford stresses the fact that in this play "reversal . . . was not sudden but cumulative," with "ironical implications for the audience who watched the slow disclosure of the truth."

The pattern of *Othello,* on the contrary, is more complex since "the discovery has two major aspects very different from the management of this element in *Oedipus*"—"false discovery" (Othello's belief in Iago's slander of Desdemona), and "the recognition that Desdemona was incomparably true, and he himself false to his own knowledge of her." Each discovery leads to action, the false to Desdemona's murder; the true, to Othello's "renaissance of spirit" and penetential and expiatory suicide. [pp. 29-37.]

Have You Checked The Plate Date?

REVIEW OF PERIODICALS

The following abstracts are from Vol. 92 of the always interesting and important Shakespeare Jahrbuch. Other abstracts will be presented in future issues.

UNWRITTEN STAGE DIRECTIONS

Editors of Shakespeare using the Folio text ought to be more careful about "regularizing" certain line divisions, argues Richard Flatter, because in so doing they may be obscuring what amounts to a tacit stage direction. Although a single pentameter line may be divided into two lines in the Folio because the narrowness of the columns did not permit the compositor to set it as one, there are numerous instances where a pentameter line that could have been set as a single line of type has been divided by the compositor into two lines in the Folio text. The Folio *Romeo and Juliet* reads:

Iuli. Come hither, Nurse,
What is yond Gentleman?

But most modern editions reprint this as a single line, "Come hither nurse. What is yond gentleman?" The line break in the original is needed; it marks the brief pause while the nurse comes up to Juliet. So also is the case in *Othello* where the Folio reads:

Oth. Give me your hand.
This hand is moist my Lady

which modern editors have combined in to a single line thus eliminating the pause wherein Desdemona obediently comes nearer and gives Othello her hand.

In these and other cases when the Folio compositors put into two lines what could be fitted into one, they must have been following the intention of the author as manifested in the copy they were setting (type form). "Before we think of 'regularizing' the line division we should . . . try hard to find sense in the lineation such as it is—and 'sense' in this connection means theatrical sense." ["Some Instances of Line-Division in the First Folio," *Shakespeare Jahrbuch,* XCII (1956), 184-196.]

SHAKESPEARE IN FRENCH TRANSLATION

Reviewing French translations of Shakespeare during the two centuries following the initial work of Pierre LaPlace, (1745), R. Davril finds an evolution from unsatisfactory "literary translations" of the past to modern actable versions such as Andre Gide's *Hamlet.* He quotes numerous examples to illustrate this development. LaPlace's work was a mixture of prose, poetry, and mere summaries of episodes. He was followed by Jean Ducis who adapted, rather than translated, Shakespeare to the style of the French classical stage. Le Tourneur (1776-82) laid the foundations of valid translations into French by faithfully rendering "the beauties and the defects" of the plays. Numerous translations in the nineteenth century, all heavily indebted to Le Tourneur, attest the growing popularity of Shakespeare in France. The translation by Benjamin Laroche (1842) begins to show concision and dramatic movement, but still has clogs of literary elegance. Victor Hugo's translation (1859-67) paved the way for Gide's; by escaping oratorical and pompous flourishes of earlier translators, he produced a version precise and correct, literary without being undramatic. The movement toward dramatic, actable versions culminates in Gide's translation where "life runs through the lines and we can visualize the very scene and motion of the characters." He used the resources both of the scholar and the literary man; "in the union and collaboration of the University man and the 'stage' translator" will develop the best translation of Shakespeare. ["Shakespeare in French Garb," *Shakespeare Jahrbuch,* XCII (1956), 197-206.]

BETWEEN TWO WORLDS

Shakespeare's aim in writing *A Midsummer Night's Dream* may be known, writes George A. Bonnard, by studying the play's four groups of characters and analyzing its structure. Theseus and Hippolyta stand for a healthy and moral world of reality, untouched by dream, illusion, or delusion. In contrast, Oberon, Titania, and the whole world of *fayerye* belong totally to dream and delusion. They are amoral and unfeeling. The two worlds are mutually exclusive. But the other two groups, the young lovers and the rude mechanicals, waver between them, influenced now by one, now by another. In the course of the play the lovers and the rustics move into the dream world because of their natural propensity to illusion: the lovers are romantic and so already removed a step from reality; Bottom and his friends are also deluded, thinking themselves actors who can play before the Duke. The dream and delusion ends with the arrival of Theseus and Hippolyta who waken the lovers, now as realistic and sensible as themselves, and able to see the absurdity of the rustics' play. Illusions can be harmful if they blind man to reality, a blessing if they soften its harshness. *MSND* teaches us to weigh "the rival claims of imagination and sober vision and decide in favour of the latter while giving the former its due." ["Shakespeare's Purpose in Midsummer-Night's Dream," *Shakespeare Jahrbuch,* XCII (1956), 268-279.]

Poor Colley

Colley Cibber started in a very subordinate position at the Theatre Royal in 1690. He was unnoticed until once he delivered a message to Betterton on stage, overcome with fright. Stirred to anger Betterton cried, "Who is he?" "Master Colley," said Downs the prompter. "Fine him!" shouted Betterton. "I can't, he has no salary." "Then give him ten shillings and deduct five," shouted Betterton.

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REVIEW OF PERIODICALS

Ned B. Allen, University of Delaware; Barbara Alden, Geo. Washington Univ.; Nancy Lee Riffe, U. of Ky.; Gordon W. O'Brien, Youngstown Univ.; Peter J. Seng, Northwestern Univ.; Joseph H. Summerell, Columbia Univ. Grad School; Gordon Ross Smith, Penna. State U., Bibliographer.

THE LANGUAGE OF POETIC DRAMA

The language of a play, says Herbert Blau of San Francisco State College, is dynamic, parallelling the rhythm of the plot. Poetry is not simply imposed on Elizabethan and Jacobean drama; it is the "linguistic manifestation of the urgency and profundity of the action." "Poetry in the drama must not, as Eliot suggests [Poetry and Drama, 1951], be saved for special moments; it must continually function in structure rather than flare forth at points of intensity." And, while the language of great poetic drama is not everyday language, neither is it a "new language" in the sense that many modern poets understand the term. It is different from ordinary language because of the emotional intensity and burden of feeling in the action—not because the dramatist has sought ambiguity and difficulties for their own sakes. Alteration of mood caused Shakespeare and his contemporaries to write certain scenes in blank verse. The account by Casca to Brutus and Cassius of Caesar's having refused the crown is an example. This scene is a "rhythmic and structural node" in the plot. "The language of the play is always in motion; the change from verse to prose has meaning beyond characterization. Poetry, in becoming character, becomes action—becomes in fact an appraisal of every action it identifies." ["Language and Structure in Poetic Drama," *Modern Language Quarterly* XVIII:1 (March 1957), 27-34.]

FUNCTION CHARACTERS

Professor Leo Kirschbaum of Wayne State University cites Banquo and Edgar as examples of characters in Shakespeare's plays who are "dramatic functions" rather than characters in the usual sense. Bradley's attempt to make Banquo a realistic individual has led to his misreading of the character. Far from being a sort of parallel to Macbeth, a man who is guilty because he suspects Macbeth and does nothing —as Bradley explains him—Banquo is put into the play as a contrast to Macbeth. He sees that the witches are instruments of the devil; he tells Macbeth that he is unwilling to let ambition lead him to sin. It is Banquo as the symbol of good whom Macbeth fears and murders. Edgar is also a function character, and he is not a "mimetic unity," having several functions. 1.) As Poor Tom Edgar is an important visual correlative in King Lear's reassessment of values. After seeing him Lear recognizes that grandeur is unimportant and tries to strip off his own clothes. 2.) Edgar's "mad" philosophy expresses much of the morality of the play. He understands that pride in the carnal pleasures of the earth and the breaking of God's holy laws go before a fall. 3.) He is a contrast to the beribboned, sophisticated, dishonest Oswald, and it is significant that Edgar pretends that he was once a servingman—"that curled my hair and wore gloves in my cap"—before he went mad. Justice triumphs when Mad Tom kills Oswald. 4.) In the Dover Cliff scene Edgar is not so much Edgar as a *deus ex machina* who saves Gloucester's life and convinces him that the mighty gods want him to live. 5.) Edgar also gives the audience an interesting picture of a madman. 6.) Shakespeare utilizes Edgar's multi-functional character for the theatrical device of Goneril's letter in which she has indicated her sinful love for Edmund. "To try to make a psychological unity of these various roles is misguided endeavor." ["Banquo and Edgar," *Essays in Criticism* VII:1 (January 1957), 1-21.]

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LICIT RECONSTRUCTION OF R & J

K. B. Danks agrees with H. R. Hoppe (*The Bad Quarto of Romeo and Juliet*, 1948) that internal evidence indicates the text's reconstruction by memorial means. He disagrees, however, with Hoppe's belief that this reconstruction was *illicit*, for memorial reconstruction ("stigmata") are found in accredited (e.g. Q2 *Romeo* and F1 *Macbeth*) as well as in bad or 'bogus' texts and thus carry no necessary implication of *illicit* reconstruction. Furthermore, there is no motive for deliberate piracy risking punishment by law, whereas the lapse of time before the First Folio provides ample explanation for the *licit* use of mnemonic agency. ["Are There Any Memorially Reconstructed Texts in the First Folio?", *N & Q*, New Series IV:4 (Apr. '57), 143-4.]

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SHAKESPEARE'S GUILT COMPLEX

Cordelia's opening speech refers to the famous *bond* in the *Merchant of Venice*, F. W. Bradbrook of University College, Bangor, believes. She likens her blood relationship to Lear to the commercial relation of Shylock and Antonio, in a slightly inhuman or tactless manner. Shylock and Lear are similar in being both guilty, both "more sinned against than sinning," both deserted by a beloved child. "It seems that Shakespeare may have been releasing his sense of guilt concerning his earlier anti-semitism by showing a tragic figure, bearing some resemblance to Shylock, finally achieving a noble and dignified end." ["Shylock and King Lear," *Notes and Queries*, New Series IV:4 (Apr. '57), 142-3.]

THE MEANING OF OTHELLO

James A. S. McPeek of the University of Connecticut believes that the first audience of *Othello* "must have seen it in reversible perspective as two plays, the play of the human even if 'motiveless malignity' of Iago and the ordeal of the noble Othello, and the play of the Satanic tempter and his strange, dark, doubtfully innocent victim." To the Elizabethans, who were continuously excited about matters of witchcraft, *Othello* "must have seemed an exciting and challenging comment on these beliefs."

Iago, in particular, relates to the beliefs in witchcraft in his admission to a "demonic lust" (II.i.300-302), in his kinship to the poisoners, in his case spiritual, and in his apparent admission to a demonic nature at the end (V.ii. 286-288).

Othello himself is more difficult to place in the tradition although his blackness, "the color of damnation," would have disturbed the audience as his tales of the "anthropaphagi" would have enchanted them. Later Othello renounces not only Desdemona, but "the nature of love itself." The handkerchief "is clearly a token of witchcraft," and Othello "seems to believe in the powers possessed by this token." At the end Iago "is damned," and the remorseful Othello "clearly regards himself as damned" as well. ["The 'Arts Inhibited' and the Meaning of *Othello*," *Boston University Studies in English*, I:3 (Autumn, 1955), 129-147.]

SHAKESPEARE'S POETIC INTENTIONS

Ernest Schenyer argues that some passages in Shakespeare which exhibit a primitive style (atavism) relative to a given stage in his development and others which show surprising maturity (anticipation) best admit of a functional explanation, that is, one which takes account of the poet's intention for the play as a whole. Thus approached, *R&J.*, IV, v. 43ff proves to be a primitive style deliberately chosen for comic effect; and *M.N.D.* II, 1, 188ff proves not to be the "serious verse trying unsuccessfully to be poetic" which Walter de la Mare and Dover Wilson think it is. *King John* anticipates stylistically *Othello*, *Winter's Tale* and *Macbeth*. Some passages, however, *cannot* be accounted for by a functional explanation. Notable here are stylistic similarities between *Lear* and *2 Henry* VI (V, ii, 31ff), and the atavistic verse in *All's Well* (II, i. 129-309). "When faced with a passage which seems stylistically alien" we ought first to seek a functional explanation. "But having found it we must ask ourselves . . . these questions: First . . . is Shakespeare likely, at that period, to have realized it in this fashion? And, secondly, does it in any way diverge from or contradict what he is doing in the rest of the play, whether in the presentation of character, theme or mood?" ["Atavism and Anticipation in Shakespeare's Style," *Essays in Criticism*, VIII:3 (July 1957), 242-56.]